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OUR TIME AND AGE

SOMEWHERE I read of a Grandee of Spain who possessed many castles, and many clocks, and who, also, possessed, under the magnificent brocades and velvets of his wearing apparel, a heart which remained susceptible to the impact of the waves of clear thinking, the latter which left him detached from the Powers which discouraged freedom of thought, but which, nevertheless, made possible that grandeur of his own security.

This Grandee had stopped the hands of his clocks in his several castles, at a certain hour of time. What that particular time indicated was not disclosed, but it is possible that living in the time of the Spanish Inquisition, this Grandee became aware that he was the master of his own soul, and what happened in his time and age, following this revelation, was of no consequence to him because he opposed it.

I have been thinking of our time and age, and watching the processional of events, as time records them on clocks which have not had their hands, or the inner mechanism of their recordings stopped.

Our time and age is a stirring as well as a disturbing era. I can hear the metallic sound of the anvil on which ideologies are placed, and which in white heat are being shaped for the use of man and beast. I can hear the staccato rhythmic blows which will give wings to our feet, meaning the good of the world for all of us, or a chain and iron-ball to measure the speed of events in which all of us consciously or unconsciously will participate.

Verdi heard this beat, over one hundred years ago, when the clang of his anvil chorus in *Il Trovatore* gave a quickened and measured beat to his music.

At that time there was no motion pictures to hold up the mirror to nature, but there were Arts and Letters, which if true to their time and age,

reflect, as in a mirror, the images of the passing show.

With the limitations of my own capacity for thinking apparent to me, and the limited dimensions of the space allotted to me in which to give form to my thoughts, I can but touch lightly on the subject of our time and age, in seeking to reveal its affinity with the motion picture industry.

There is the picture *The Desert Fox*, a 20th Century-Fox production, currently showing at the Odeon-Carlton Theatre. I found this picture had been produced to give a historical authenticity to the events which it presented. Perhaps it is not important to our time and age to mention that James Mason as Rommel, known as *The Desert Fox*, gives the finest characterization of his career, and yet again it is important, if we are to understand what made that which has been in history possible.

The Desert Fox comes to our screens in Canada at a time when Canada has returned to Western Germany Kurt Meyer, a German war prisoner, who was given a life-sentence instead of a death sentence for doing just the very opposite of what Rommel is said to have done, and which made the production of *The Desert Fox* possible.

Rommel nearly wrote the finish to World War II for the United Nations, with a victory for Nazi Germany, and yet the former Prime Minister, The Rt. Hon. Winston Churchill, extolls him as a soldier, because he fought according to the code of a soldier, and respected the lives of the prisoners of war.

Kurt Meyer, also called a fine soldier, one of Hitler's elect, ordered Canadian prisoners of war to be shot. His code was "all is fair in war." But he is not in *The Desert Fox*. Rommel is dead, but Kurt Meyer is still alive.

We, in Canada, are sending Kurt Meyer back to a prison in Western Germany, because he has threatened

to kill himself. Goering killed himself on the eve of his execution. No one was sorry.

In Western Germany, there are millions of people who see in Kurt Meyer the figure of a martyred hero. We, of this time and age, see a re-armed Germany welcoming Kurt Meyer, who is still a 100% Nazi.

I think of Sudetenland, of Czechoslovakia, of "peace in our time" with an umbrella to keep off the rain of bombs dropped by the Luftwaffe. I think of the Russian and Hitler alliance, the Mussolini and Hitler alliance, of all the compromises which were made by several nations and their leaders, and then what happened in World War II, and what has happened since all of us stopped dropping bombs on each other, but with Destruction riding the fastest horse toward an atomic age, perhaps in our time and age.

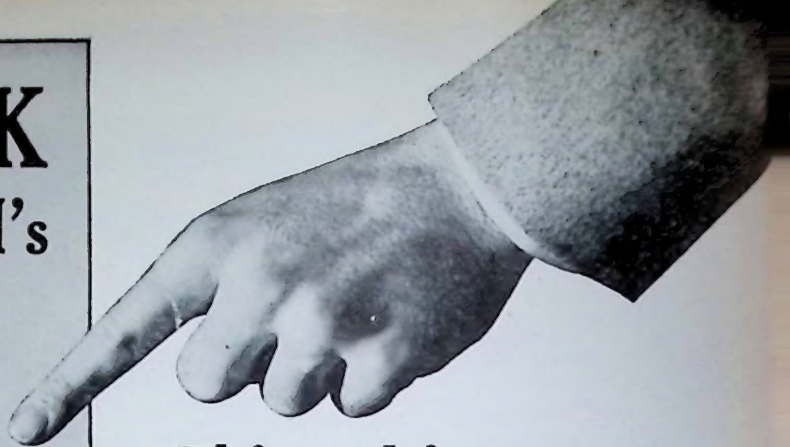
The Desert Fox provokes much thought, particularly since England's War Prime Minister, Churchill, lends his voice to a tribute to Rommel, and an American producing company of the stature of 20th Century-Fox produced this picture. Is it possible that Churchill and Franklin Delano Roosevelt were in on the plot to assassinate Hitler, and the plot having failed, Hitler gave Rommel the choice of eliminating himself through death?

Recognizing the fact that Rommel sacrificed his life in an effort to destroy Hitler, the purpose of which assassination was to end the war, I can see why Churchill would recognize in Rommel the qualities of a soldier, and since Rommel was, despite the fact of being our enemy, really a great soldier, I can see why any soldier, who had followed the strategy of his moves in war, would be compelled to give him praise. However, his qualities as a soldier did not prevent our own war-machine from attempting to bomb him

(Continued on Page 9)

**YOUR MONEY BACK
IF YOU DON'T ENJOY M-G-M's**

"ANGELS IN THE OUTFIELD"



**This ad is
getting big
business!**

Make it the basis of your whole campaign: in newspapers, in your lobby, and on the screen. Available shortly will be extra trailer footage with this message to add to the regular trailer.

Yes, we feel so keenly that you and your family will enjoy it, that we make the above guarantee!

A picture like "Angels In The Outfield" is so far off the beaten track that you must take our word that everybody will love it. Such laughter, such emotional reaction (yes, tears too!) haven't been experienced in theatres since "Going My Way", "Bells of St. Mary's" and "The Stratton Story"!



This tough guy
"talked to angels".
(Paul Douglas)



This orphan child
actually "saw angels".
(Donna Corcoran)



This pretty news-gal put
them both in the headlines.
(Janet Leigh)

We predict audiences will eat it up and we urge you to see it! Frequently our patrons hear about unusual pictures after they've gone and ask why we didn't insist that they see them. Make your plans now! Be sure to see it! **WE GUARANTEE THAT YOU'LL ENJOY IT!**

M-G-M presents

"ANGELS IN THE OUTFIELD"

starring **PAUL DOUGLAS • JANET LEIGH**

with **KEENAN WYNN • LEWIS STONE • SPRING BYINGTON • BRUCE BENNETT**
and Introducing **DONNA CORCORAN • Screen Play by DOROTHY KINGSLEY**

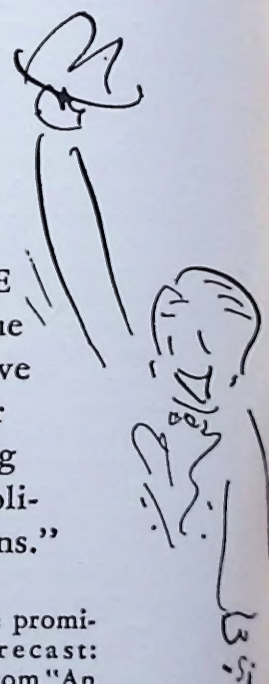
and **GEORGE WELLS • Based on a Story by Richard Conlin**

Produced and Directed by **CLARENCE BROWN**

THEATRE NAME

*(Above is reproduction of the ad that ran 4 cols. x 235 lines.
It is also effective in reduced size.)*

"Hats off to
LOOK MAGAZINE
for its Oct. 23rd issue
out Oct. 9th. They've
done a great job for
our industry in a big
8-page section. Publi-
cize it to your patrons."



P.S. M-G-M pictures are prominent in the **LOOK** forecast: Beautiful full color scenes from "An American In Paris" (¾ page display), "Quo Vadis" and "Show Boat." Also scenes from "Angels In The Outfield" and "Ivanhoe."

RAY PRESENTS



A STREETCAR named Desire, followed the Herbert Wilcox Anna Neagle and Michael Wilding picture in the Victoria, Toronto, the title of which is *The Lady With The Lamp*. I am aware that *The Lady With the Lamp* is identified with Florence Nightingale, but the title does not appeal to me, it lacks glamour, and say what we will, there must be something compelling and appealing in a picture title to

create public interest.

Florence Nightingale was born in 1820, and she died in 1910, which would make her death at the age of ninety. She was the first woman to receive The Order of Merit, which distinction she only received three years before her death. Considering her great services to humanity, the Order of Merit came tardily.

In the Crimean War, she organized nurses and hospitals to care for the wounded, and in 1860 founded institutions for the training of nurses, working ceaselessly for hospital reform. She was an English nurse, whose life must have been full of adventure, heart-ache, sorrow and disappointment, as well as the joy of accomplishment.

FLORENCE Nightingale was born in Florence, May 12th, 1820. She was the daughter of William Edward Nightingale of Embley Park, Hampshire, England. She was named after the city of her birth, but spent most of her childhood in England.

Her mother was widely known for her philanthropies, and Florence Nightingale, at a very early age, became interested in hospital work, making a study of such institutions in London, in Edinburgh, in Europe, taking a course in training with the Sisters of St. Vincent de Paul in Paris, and later on continuing her training in Germany, at the Institute of Protestant Deaconesses at Kaisersworth on the Rhine. In August of 1858, at the age of thirty-eight, she became superintendent of the Hospital for Invalid Gentlewomen in London.

At the beginning of the Crimean War, Sidney Herbert, who was a childhood friend of Florence Nightingale, was Secretary of War. It was common knowledge that taking care of wounded soldiers was a negligible consideration, and that the methods used to take care of the wounded were crude, unsanitary, and that both hospital fields and barracks were poorly equipped and inadequate. It appeared that the only good soldier was a soldier fit to fight, and bodies without arms or legs, wounded human flesh became infected, with gangrene adding to the victims' tortures.

A ROYAL Commission of inquiry was appointed, a fund organized and Florence Nightingale offered her services, and was sent to the Crimea to supervise the entire army hospital problem, in authority over all nurses, and with a promise that she would receive the fullest cooperation and a medical staff. The English did not take too kindly to the idea of having women at the scene of War, many opposed her efforts, and it was necessary for her to fight her way through a stormy path before her journey to the Crimea was accomplished.

In 1854, she reached Scutari, accompanied by thirty-eight nurses. Her coming there was simultaneous with the arrival of the wounded from Balaklava. A few days later six hundred wounded arrived from Inkerman.

Florence Nightingale and her courageous and self-sacrificing band of women worked to clean up the unsanitary barracks' hospitals, often spending twenty hours a day, and making the rounds among the wounded at night, visiting the operating rooms, until the name of *The Lady With The Lamp* became an unextinguishable flame.

IN CHARGE of all the hospitals on the Bosphorus, she had at one time 10,000 men under her care, and still was obliged to defeat the resistance of military authorities, and interminably long Red Tape which hampered and obstructed her services.

But, despite the gentleness of her hands, she had a fighting spirit, and fought her way to victory. In February, of 1855, the death rate in the hospitals was 42%, but by June of the same year, a matter of but five months, the death rate had been reduced to 2%.

Fortunately, she had the backing of the Secretary of War, but still despite his cooperation, Florence Nightingale, with her indomitable spirit fought back every attack directed against her services, fought back fiercely for the care of her wounded soldiers, until she succeeded in securing the sanitary measures for which she fought. In the summer of that year she went to Scutari to visit the Balaklava hospitals, and became dangerously ill with Crimean fever. She was in the hospital for twelve days, but refused to leave her posts at Balaklava and Scutari until Turkey was evacuated by the British in July, 1956.

A MAN-OF-WAR was ordered to bring her home, but evading the great reception planned for her in London, she sailed home on a French ship.

In September, she presented her plan for urgent and necessary reforms in the military hospitals before Queen Victoria, and with the 50,000 pounds which had been raised, in recognition of her services, she founded the Nightingale home for the training of nurses at St. Thomas' Hospital.

During the Civil War in America, the Indian Mutiny, the Franco-Prussian War, her advice was frequently sought in connection with camp hospitals. Florence Nightingale never gave up her work, she wrote articles, she lectured on army hospital work, and saw hospital schools of nursing opened in London, with a school at the Liverpool Infirmary, and many other institutions for nursing. At her death, she was buried at East Wellow, Hampshire, not Westminster Abbey.

Peg Woffington, Nurse Edith Cavell, Queen Victoria, Odette and now Florence Nightingale. Anna Neagle's portraits of famous women of history have always been portrayed with sincerity, and with histrionic ability. In England the several pictures in which she has appeared, produced by Herbert Wilcox, have been at the top of box-office winners, and because she is such a fine woman, and such a grand trouper, the name of Anna Neagle has become one of distinction.

The Life of Florence Nightingale was one of tempest and adventure, as presented on the screen it is a fine motion picture, but again I repeat, I do not think the title in our day and age is sufficiently attractive to motion picture patrons, who might be intrigued to go and see Florence Nightingale. Just stand on the street and ask anyone who passes, "Who is The Lady With The Lamp?" Nine people out of ten will look at you as if you had suddenly gone insane, and the other nine out of ten are likely to reply, "How should I know?" But ask nine out of ten, "Who was Florence Nightingale" and they are quite likely to reply, "A war-nurse". Try it. There is a lot of box-office in a good picture-title.

THE announced appointment of Clare Appel as executive secretary of the Motion Picture Distributors Assoc. in Canada has met with general approval in the film trade. Clare came to this appointment with both exhibitor and distributor experience. He has, also, a knowledge of advertising, publicity and exploitation, and it is felt that his services, in the position which he has accepted, will be beneficial to the industry.

(Continued on Page 5)

Toronto and District

BILL PRESS

Jim McDonough, manager of the Tivoli Theatre, Hamilton, was elected president of the Hamilton Managers Association at its annual meeting in the Royal Connaught Hotel.

Oscar Lang of the Delta Theatre, is the vice-president for 1951-52, while Mrs. Jean Ford of the Windsor Theatre was re-elected secretary-treasurer.

The directors are Lou Rosefield, owner of the Westdale; J. L. Hunter, owner of the Queen's; Ed Hubbard of the Cinema, and Paul Turnbull, manager of the Famous Players' Granada Theatre.

John Robinson has been appointed the film columnist and reviewer of the Spectator at Hamilton. His comment is localized—and very readable.

The annual meeting of the Motion Picture Theatres Association of Ontario will be held in Hall "B" at the King Edward Hotel, Toronto, on the morning of Tuesday, Nov. 6, we are advised by Executive Secretary Arch H. Jolley. President Harry S. Mandell, who succeeded the late Stan Gosnell, will be in the chair.

The luncheon will be held in the Sheraton Room immediately after the business session when the guest

speaker will be Leonard W. Brockington, K.C.

The Household Grocery Quiz, as a weekly prize stunt, is being featured at the Metro Theatre, Bloor Street, Toronto, following its recent introduction at the Astor Theatre.

The Adelphi Theatre made a special announcement regarding a new line of ovenware as premiums while the Grant Theatre boomed its new dinnerware giveaways.

Many thousands who caught but a fleeting glimpse of Their Royal Highnesses at Quebec and Ontario centres, have undoubtedly flocked to the theatres to see the news pictures of the Royal Tour which afforded a splendid view of the Royal Couple in successive ceremonies and official state functions.

The news reels, without question, provided healing salve for countless Canadians who felt disappointed over the momentary view of the Princess and Prince.

The Odeon exploitation contest for the many theatre managers of the circuit got under way Oct. 18 and will continue on a quota basis for a period of 13 weeks for trophies and cash awards.

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Editor-in-Chief

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BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

Maritime News

By ALICE L. FAIRWEATHER

Mr. Morris Stein, general manager of Famous Players Canadian Corporation Ltd., spent some time in the Maritime district; he attended a Famous Players Managers' meeting at Halifax. Mr. Jim Mitchell of the 'Capitol', Saint John, and Mr. F. Harrison Howe of the Saint John, 'Paramount'; Mr. W. J. Gates of the 'Paramount', Moncton, were in attendance as of course, were the Halifax Famous Players managers.

Mr. D. Griesdorf, general manager for Odeon Theatres of Canada Limited spent several days in Saint John this week.

A Drive-In theatre with seating capacity of around 700 cars is announced for Cape Breton — somewhere between Sydney and Glace Bay. Famous Players Canadian Corporation Limited and B & L Theatres are associated in this Drive-In. A Drive-In theatre of 700 cars with modern refreshment booth has already been announced by Franklin-Herschorn Limited for Grand Bay about nine miles from Saint John. Another is rumored for South Bay, only five miles distant.

Mr. P. D. Brown, general manager of General Theatre Supply Company was in Saint John last week conferring with the local manager, Mr. Harold Isaacs.

Friends in Saint John are receiving post-cards from far-away Greece where Mr. and Mrs. N. A. Vassis of the 'Empire' theatre, Saint John, have been spending some months — Mr. and Mrs. Vassis are expected home shortly.

Mr. Bruce H. Yeo, exhibitor from Montague, P.E.I., where he is also the mayor, spent several days in Saint John.

Make Your Reservations Now

FOR THE ANNUAL

Meeting and Luncheon

of the

Motion Picture Theatres Association of Ontario

To be held

TUESDAY, NOVEMBER 6th, 1951

at the

King Edward Hotel, Toronto
(Sheraton Room)

Registration
9.30 A.M.

Business Meeting
10.00 A.M.

Luncheon
1 P.M.

MOTION PICTURE THEATRES ASS'N OF ONTARIO

Arch. H. Jolley, Secretary

21 Dundas Square

EM. 4-9630

Toronto, Ont.

RAY PRESENTS

(Continued from Page 3)

Clare Appel knows how to write good copy, and he is a clear-thinking and concise talker. In an interview which I had with him, he said, "I feel that I can do a good job if I have the cooperation of our association's members, this is an important requisite, no man should be expected to depend on his own judgment, he should feel free to consult the members of his association, and with them to formulate the policies under which the association operates. He should feel free to express his own opinion to the members, and to bring to the service of his association the experience which he has had. I look forward to my job, I like the work, I realize its importance, and know that in serving those whom I will represent, I will at the same time be serving our Industry."

AS I look back through the years, Clare Appel is the first executive-secretary which the MPPA has had in Canada, who has had motion picture experience in three fields of motion picture operation. His experience should prove valuable, and we wish both him and the MPPA much success in their operation.

Gordon Lightstone, President of the MPPA, announced the appointment of Clare Appel, effective Nov. 5th. He succeeds Fred Dillon, who came to Toronto as Executive Secretary about two years ago, having worked in the Department of Public Relations in Ottawa. Those of us who know Fred Dillon, have found him always cooperative, a gentleman, with a quiet manner and a soft-spoken voice. He has not announced any future plans following his resignation, but whatever is the job to which he will go, we wish him much success and good will.

WHEN Clare Appel resigned as Eastern Division Manager of Odeon Theatres of Canada Ltd., a position which he held since 1945, he became advertising and publicity representative for the Loew's Theatres in Canada, from which position he has resigned to take on his new appointment.

Clare Appel was associated with the Famous Players Canadian corp. from 1928 to 1941, at which latter date N. L. Nathanson resigned to form a new circuit of theatres in Canada, which later became Odeon Theatres of Canada Limited and of which circuit Paul Nathanson, son of N. L., was the president. Clare Appel joined N. L. Nathanson in his new theatre circuit venture. Years ago, he was associated with The Allens in exhibition, and later became advertising and publicity representative for First National. There are still a few of us who remember how he put over Sea Hawk, Regent, and The Lost World, for Clare Appel always had an eye for Showmanship, and if a picture had an exploitation angle, Clare found it and used it, even if it meant a ballyhoo like a circus. Clare is a member of the Board of Pioneers and a former president of the Motion Picture Theatre Association of Ontario.

JOHN J. Fitzgibbons, Jr., who presented such an informative and interesting address at the recent meeting of the Eastern partner-affiliates sessions, Alpine Inn, St. Margarete, Que., was a member of a three-panel discussion at the annual convention of the International Association of Ice Cream Manufacturers, Statler Hotel, Detroit, Oct. 23. J. J. Fitzgibbons Jr. is president and general manager of Theatre Confections Ltd. in Canada. The purpose of the panel was for an exchange of views and ideas in connection with handling sales of ice-cream in theatres and the stimulation of such sales.

Next Jan. 10th, Betty Hutton will be the headline attraction for the Variety fund-raising show at the Imperial, Toronto. Gordon Lightstone is co-ordinator of this Variety Tent Event, and has assumed the big job of chairman of the Ticket Committee. Betty Hutton is the star of Paramount's Cecil B. DeMille production,

The Greatest Show On Earth, and since Variety's Barker comes from the circus and *The Greatest Show On Earth* is a Circus story, it may be possible that Variety will get *The Greatest Show On Earth* for a preview showing for the benefit of Variety Village.

There is nothing official about such a preview, just my own idea, because Variety is to have Betty Hutton, and I think the idea is pretty good. Warner Bros. gave Danny Kaye and his new starring picture for a Variety benefit show, a few years ago, and such a gift is worth repeating by another major.

JERRY PICKMAN, publicity and advertising chief of Paramount Pictures, has announced the appointment of Herb Steinberg of the Paramount Home Publicity office as publicity manager of Paramount Pictures following the resignation of Mort Nathanson.

Jonas Rosenfield, brilliant in the field of publicity and advertising, and who had much to do with the conference in Chicago, where was born, *Movies Are Better Than Ever*, has resigned from 20th Century-Fox.

Morris Diamond has been appointed sales manager of IFD and will, it is reported, act as assistant to Doug Rosen.

Morris Diamond has had considerable experience in the field of sales, and in exhibition. In 1935, he operated three theatres in Manitoba and in 1940, he joined the Navy, being in charge of all motion picture theatres in the Atlantic Command. Following his discharge from the Navy, he was Western representative for SRO and later joined the J. Arthur Rank Organ. as manager of the Calgary branch, following which he came to Toronto as special sales representative for Ontario.

THERE is a very interesting story in last Sunday's New York Times on, *Streetcar Named Desire*, written by Elia Kazan, director of the picture. The statement by Elia Kazan was solicited by The New York Times, and deals with a rumoured dispute as between Kazan and the Warner Bros. It is a clever statement, which presents the position of the director, and is fair to all of those who are mentioned. Certain cuts were made in, *A Streetcar Named Desire*, But Kazan states, "The cuts, it must be said at once are minor, although, to me, painful. They do not hurt the total impact of the picture . . . Meanwhile, the box-office is breaking records." *A Streetcar Named Desire* is in its seventh week at the Warner Theatre, New York.

Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead appeared at Carnegie Hall, New York in readings from Bernard Shaw's, *Don Juan in Hell*, which is a sequence which Shaw wrote for *Man and Superman*, but which is seldom presented with the play. In our industry some exhibitors are very fond of the words, "Poison At The Box-Office," in referring to certain stars and players. For the education of these "poison-whisperers," may I inform them, that Carnegie Hall, which has a seating capacity of 2,760 seats, was completely sold out, and the management was obliged to telephone and telegram some seat-holders, requesting as a favor that they relinquish their seats in order that the management might have a sufficient number of seats to give to the press, which had been forgotten in the sell-out.

Don Juan In Hell, has been shattering box-office records since its opening last Feb. in Stockton, Calif. The cast is billed as the First Drama Quartette, the show, conceived by Paul Gregory, a 30-year-old producer, is presented on a bare stage, with the stars dressed in evening clothes, reading from scripts propped on lecterns. The players speak their lines into individual microphones, and sit on stools or lean against them during the intervals between their dialogue.

The show has packed every house it has played in, covering a barnstorming tour of 115 towns and thirty-five cities to a gross of \$325,000, the production having been seen by 400,000 people.

(Continued on Page 8)



SILVER ANNIVERSARY
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JIM THORPE-ALL AMERICAN



SILVER ANNIVERSARY
Now!
 OF TALKING PICTURES

Force of Arms

SILVER ANNIVERSARY
Next!
 OF TALKING PICTURES

N
 D

AN
 ELIA KAZAN

STARRING

VIVIEN

KIM HUN
 FROM

DIRECTED BY ELIA

OR THE ANNIVERSARY CELEBRATION
THAT GROWS BIGGER AND BIGGER AND BIGGER
WARNER BROS. BRING YOU
ALL THE FIRE OF "A

Canadian Premiere
Roadshow Engagements
VICTORIA THEATRE
TORONTO NOW
ORPHEUM THEATRE
MONTREAL SOON

Streetcar

Named Desire"



PRODUCED BY

CHARLES K. FELDMAN

DUCTION

Kim Manners AND **MARLON BRANDO**

SCREEN PLAY BY TENNESSEE WILLIAMS

THE PULITZER PRIZE AND CRITICS AWARD PLAY

WARNER BROS.

BASED UPON THE ORIGINAL PLAY

"A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS
AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

RAY PRESENTS

(Continued from Page 5)

During a single week, playing between Denver to Minneapolis, the show grossed \$52,000. In some spots it has outgrossed South Pacific. If the show goes over in New York, it will return for a three or four week's run after completing its other Eastern commitments on Nov. 27 in Pittsburgh. Seats are now on sale for the Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead show in Toronto, at Massey Hall, Mon. Nov. 12 and on Wed. Nov. 14. The scale of admission is from \$1.75 to \$4.00 top including tax.

FOLLOWING the close of the season, Charles Laughton will continue with his phenomenally successful tour of Shakespearean and Bible readings, and Charles Boyer and Agnes Moorehead will return to pictures. In April or May of 1952, the four artists will again go on tour to cover over three hundred engagements which they were not able to make during this season. Perhaps the \$325,000 is from "untapped picture audiences."

I was at the Studio Theatre, College and Manning, operated by Lionel and Bob Lester, and I watched these two brothers handle a line-up for *Il Trovatore*, Verdi's complete opera, sung in Italian and told in English, a line-up which extended for over a block.

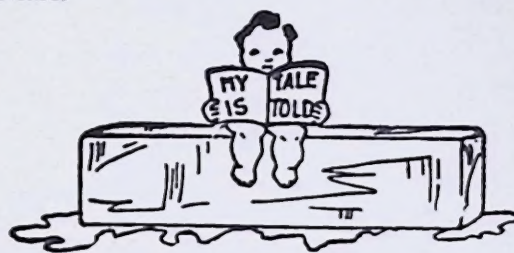
I looked at the people, there they were of all ages, and

from all over the city in which there is currently playing some very important pictures in downtown and neighborhood theatres.

THE New York press reports, that Opera entour, and presented in various cities, is meeting with outstanding box-office success. In London, England, the press reports that there is being presented a season of Motion Picture operas.

Following the engagement of *Il Trovatore* at the Studio, the next attraction will be Astral's Swedish language picture, *Frustration*, and *Chance of a Lifetime*, the latter in English.

The management of the Studio is in receipt of a number of letters and telephone calls from out-of-Toronto, asking for the names of other operas to be presented. Alliance Films Limited which has brought into Canada a number of Operatic Films, will present several of its opera films for their premiere-showing at the Studio, Toronto, which is so successfully presenting *Il Trovatore*, an Alliance Films release.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second Week. *A Place in the Sun* (Para.) with Montgomery Clift and Elizabeth Taylor.

LOEW'S
Second Week. *Angels in the Outfield* (MGM) with Paul Douglas and Janet Leigh.

UPTOWN
Mr. Imperium (MGM) Technicolor with Lana Turner and Ezio Pinza.

SHEA'S & EGLINTON
Behave Yourself (RKO) with Shelley Winters and Farley Granger.

UNIVERSITY & NORTOWN
Jim Thorpe—All American (WB) with Burt Lancaster and Phyllis Thaxter.

ODEON-CARLTON
Second Week. *The Desert Fox* (20th-Fox) with James Mason and Cedric Hardwicke.

HYLAND
Fourth Week. *No Highway in the Sky* (20th-Fox) with James Stewart and Marlene Dietrich.

VICTORIA
A Streetcar Named Desire (WB) with Vivien Leigh and Marlon Brando.

INTERNATIONAL CINEMA
Third Week. *Laughter in Paradise* (IFD) with Alastair Sim and Joyce Grenfell.

TOWNE CINEMA
Third Week. *Tales of Hoffman* (IFD) Technicolor with Meira Shearer and Robert Helpmann.

DOWNTOWN
The Strip (MGM) and *Roadblock* (RKO).

STUDIO
Second Week. *Il Trovatore* (Alliance) Verdi's immortal opera. Sung in Italian, told in English.

BILTMORE
Women in Prison (Col.) and *Colorado Territory*.

SAVOY
Blackmail (JARO) and *Lost Honeymoon* (JARO).

CALGARY

CAPITOL
The Law and the Lady (MGM) with Greer Garson and Michael Wilding.

PALACE
Second Week. *David and Bathsheba* (20th-Fox) Technicolor with Gregory Peck and Susan Hayward.

GRAND
Mark of the Renegade (E-U) Technicolor with Ricardo Montalban and Cyd Charisse.

UPTOWN
Come Fill the Cup (WB) with James Cagney and Phyllis Thaxter.

STRAND
When the Redskins Rode (Col.) and *Corky of Gasoline Alley* (Col.)

SAINT JOHN

CAPITOL
The Tall Target (MGM) and *The Big Gusher* (Col.)

PARAMOUNT
Here Comes the Groom (Para.) with Jane Wyman and Bing Crosby.

STRAND
The Desert Fox (20th-Fox) with James Mason and Cedric Hardwicke.

WINNIPEG

CAPITOL
Happy Go Lucky (RKO) Technicolor with David Niven and Vera-Ellen.

ODEON
Hotel Sahara (JARO) with Yvonne De Carlo and Roland Culver.

GAITY
Second Week. *Up in Arms* (RKO) Technicolor and *They Got Me Covered* (RKO).

VALOUR
Traveller's Joy (JARO) with John McCallum and Google Withers.

LYCEUM
Warpath (Para.) Technicolor with Edmund O'Brien and Dean Jagger.

DOMINION

Cyrano de Begerac (UA) with Jose Ferrer and Mala Powers.

GRAND
Cavalry Scout (Mono.) Cinecolor and According to Mrs. Hoyle (Mono.)

MET
Second Week. *Here Comes the Groom* (Para.) with Bing Crosby and Jane Wyman.

GARRICK
Jim Thorpe—All American (WB) with Burt Lancaster and Phyllis Thaxter.

RIALTO
Babies for Sale (Col.) and *Black Parachute* (Col.)

VANCOUVER

VOGUE
White Corridors (JARO) with Google Withers and Godfrey Tearle.

CAPITOL
Second Week. *A Place in the Sun* (Para.) with Montgomery Clift and Elizabeth Taylor.

STRAND
Crosswinds (Para.) Technicolor with John Payne and Rhonda Fleming.

ORPHEUM
Force of Arms (WB) with William Ho'den and Nancy Olson.

CINEMA
Rich, Young and Pretty (MGM) Technicolor with Jane Powell and Wendell Corey.

STUDIO
Laughter in Paradise (IFD) with Alastair Sim and Joyce Grenfell.

PARADISE
Paris Underground (Alliance) and *Sidewalks of London* (Alliance).

MONTREAL

CAPITOL
Flying Leathernecks (RKO) Technicolor with John Payne and Robert Ryan.

LOEW'S
Second Week. *Here Comes the Groom* (Para.) with Bing Crosby and Jane Wyman.

PALACE
Rich, Young and Pretty (MGM) Technicolor with Jane Powell and Wendell Corey.

SNOWDON-OUTREMONT
The Lady from Texas (E-U) Technicolor and *Never Trust a Gambler* (Col.)

PRINCESS
The Asphalt Jungle (MGM) with Sterling Hayden and Louis Calhern.

IMPERIAL
Second Week. *The Mob* (Col.) and *The Harlem Globe-Trotters* (Col.)

AVENUE
Bitter Rice (IFD) with Silvana Mangano.

KENT
Night Without Stars (JARO) with Nadia Gray and David Farrar.

SYSTEM
Immortal Sergeant (20th-Fox) and *Come Out Fighting* (Monogram).

OUR TIME AND AGE

(Continued from Page 1)

out of existence, during his march toward Egypt, and this is revealed in *The Desert Fox*.

The United Nations saved Egypt and the whole of the Middle East, India, also; saved the allies of Hitler and his enemies from Hitlerism, the greatest menace of our time and age.

Had Hitler's Germany won World War II, I wonder what would have become of the people of the United States, the people of Canada, what would have become of a world of nations, and of billions of people?

You might reply, that the United Nations would have used the atom bomb extensively. I do not know the extent of the atom-pile which the United States possessed at that particular time, but had the United Nations had such a pile, and made use of it, the time and age of cave-men would again be in our time and age, and I should not be writing my thoughts for you to read, nor watching, with you, the effect called *Movietime U.S.A.*, the cause of which was the 20th Century-Fox conference in Chicago, with the birth of the slogan, "Movies are better than ever."

In our time and age, we have seen the head and shoulders of *The Negro* arise from the rock of his enslavement. Stanley Kramer's *Home of the Brave*, a UA release, Pinky, 20th Cen-

tury-Fox release, the Italian productions of *Paisan* and *Angelo* make a contribution to the cause of freedom and human rights, and keep chiselling away the stoney encasement which imprisons the Negro race.

Take, as an example, a picture like *The Snake Pit*; it must contribute to the awakening of a world of people, in helping to fashion their thinking, and their sense of responsibility, in relation to those who are mentally deranged.

Examine Theodore Dreiser's story material of *An American Tragedy*, utilized by Paramount in its current release, *A Place in the Sun*.

The stigma attached to an unwed mother in our time and age, as a matter of fact throughout all times and ages, pins a scarlet letter only on the weak and defenceless, since the very mob which heaped manure on the unwed mother and her babe, has defended with its own life in the past the reign of *A Bastard King*.

It is not enough that we have baskets outside of convents in which babies can be left, that we have foundlings' homes, we require to absorb the lesson in *A Place in the Sun*, to eliminate the lascivious code of thinking in relation to the unwed mother and her babe.

In *Bitter Rice*, IFD, it is not the

earthy attractiveness of *Silvana Mangano* which makes this picture a real force, although we cannot dispute the fact that it is this earthy content which draws the public as a magnet to the box-office, it is the code of the workers in the rice-swamps which gives us a finer lesson in playing cricket than the technique of that sport which has become a symbol for a code of "fair play."

In MGM's *The Great Caruso*, there is that power which has induced millions of people to pay tribute and dollars to an unknown star, because he could sing, not boogie-woogie, but operatic arias.

Millions of people, among which millions there are thousands who would not listen to an operatic aria previously, came to hear *Mario Lanza*, and enjoyed what they heard. Here are potential opera patrons.

It is significant, that in our time and age, in which we draw Italy closer to us in alliance, that millions of people should be oblivious of the fact that *Mario Lanza* sang the operatic arias in the Italian language, and enjoyed these arias, unconscious of the fact that they were sung in a foreign language.

Open City, *Shoe Shine*, reveal more than any lecturer or written history, what happened in Italy during World

(Continued on Page 10)

'PERKINS' TOPS IN THE DRIVE-IN FIELD

In addition to a large number of drive-ins equipped in previous years — during the 1951 season the following were also Perkins-equipped:

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Lindsay Drive-In—Lindsay

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MONCTON

OUR TIME AND AGE

(Continued from Page 9)

War II and following it. It Happened in Europe, reveals war's legacy to the children of all nations, and presents a powerful lesson, more lasting than a sermon.

Motion pictures like *Adventure in Music*, with Jose Iturbi, Emanuel Feuermann, Mildred Dilling, Babin and Vronsky, pictures like *Of Men and Music*, with Rubinstein, Yasha Heifetz, etc., world-famous concert artists offered from our screens to the masses, and at a fraction of the admission price to see and to hear these artists on a concert stage, help to humanize and educate the masses. What is significant, in addition to the respective genius and talent of these artists, is the fact that these artists are from all nations, which helps to cement all nations for the ideology of one world in our time and age.

A *Streetcar Named Desire*, Warner Bros., current release, the play which thousands of people heard about, and read about, but which they had neither time nor opportunity to see, will now be seen by thousands as a motion picture. It presents a lesson which should be absorbed.

You may ask me if, in our time and age, in which time and age we are aware of the Anglo-Iranian oil dispute, the danger in Egypt, the assassination of the Premier of Pakistan, the momentous coming election in England, the question of the re-arming of Germany and Japan, our unsolved differences with Russia, the royal visit of H.R.H. The Princess Elizabeth and H.R.H. The Duke of Edinburgh to Canada and the United States, the state of health of His Majesty, King George VI, the coming election in the United States, the problem of television in relation to motion pictures, the present war in Korea, the future of China, the rising costs of our standard of living, the preservation or deterioration of the capitalistic system, whether seeing *A Streetcar Named Desire*, is an important factor?

It is no more important in the lives of the masses than is the tour in Canada of the Sadler's Wells Ballet. But it is good for us, as is *At War with the Army*, *That's My Boy*, *An American in Paris*, for to the motion picture industry, and to the masses, all of these pictures are important, providing satisfying entertainment.

Show Boat, MGM, is important, because it brought back the songs which we have learned to love, and it presents characters which are rich in our memory. It removes us from pomp and circumstance, and makes us for a few hours just homey people, sympathetic to a love story. It reveals to us how a gentle, chivalrous people, living in America, could countenance and perpetuate a racial distinction which

made humans, equal in the sight of God, inferior in the sight of other races. It is important because without music and song, this world would be as barren as it would be without flowers and trees.

What about *At War with the Army* and *That's My Boy*? Very important for the cure of ulcers, with which the bellies of the human race are becoming more and more afflicted in our time and age.

On the Riviera, *At War with the Army*, *That's My Boy* have comedians, Danny Kaye, Martin and Lewis, who are generating wholesale belly-laughs and there is no equal or equivalent in the world of science and medicine for the cure of ulcers in our time and age.

If we can re-educate the masses to give forth belly-laughs, no employer of labor, no use of employer by labor, will find in their joint services any cause for that very distinct borderline of division we see in our time and age.

An ability to laugh at nonsense makes good sense, and good sense is the ability to sense the good in any situation.

A Streetcar Named Desire, directed by Elia Kazan, with the same stagecraft skill which he gave to the stage production, tells a powerful, if heart-breaking story, and it is better that one should suffer heart-break than be void of the human function of suffering, being the victims of an opiate of indifference which has paralyzed millions of people in our time and age.

In *A Streetcar Named Desire*, played so powerfully by Vivien Leigh, as Blanche, and Marlon Brando as Stan, Stan replies heatedly to a remark, "Because a man is born in Poland it does not make him a Pollack," or words to that effect. There is more than a retort in that statement, for many of us are too fond of using derogatory names to label people of other nations than our own, irrespective of whether the people whom we so name are as much natives of our country as we are.

"Origin of country or father's country," we still find in official documents. If a man is good enough to be drafted to fight for the country which we claim is ours, he is good enough to have an equal inheritance with us in our country, and it is as much his country as ours, irrespective of the origin of his father in respect to race or country.

But there is more to this Warner Bros. presentation of the Tennessee Williams' drama than this one significant line. In *Streetcar Named Desire* you see a striking example of the Double Standard, also, what happens to those who endeavour to maintain a genteel poverty. We see the fallacy of that kind of a standard of living, which

attempts to preserve that which has fallen into a state of decay.

We see a picture of brute force, amusing, when the other fellow is its victim, but aware of its power, and in power, the use of such strength is a degenerating and terrifying force in the world.

A Streetcar Named Desire cannot be classed as entertainment, because it will give most people a jolt, mentally and physically, when they see it. Mental and physical jolts, in our time and age, a time and age in which we sweat or float along, are good for us, and perform the same kind of a service as does a purgative when we suffer from constipation.

An American in Paris, MGM's opulent musical, will send a flock of tourists to France, and this is a very pleasant and concrete way of contributing to the economic stability of France.

There is *The Tales of Hoffman*, presenting perfection in ballet, and containing an equal amount of choreography as shown in Sadler's Wells Ballet, but at half the price of the latter stage show.

This reminds me also, of *Cyrano*, with Jose Ferrer as its star, and a poetry of language which retains its beauty on the screen.

I am thinking of *I'd Climb the Highest Mountain*, the story of a country preacher, and *Going My Way*, which brought a young priest so close to the people of his faith and the people of other faiths, that in one season it performed a service which it will take the fellowship of Christians and Jews many years to accomplish.

I am thinking of *Battleground*, which reveals that on the earth on which we walk, and in the soil under the earth, and in the waters of the seas, there are more unsung heroes than those on whom we have pinned decorations for bravery and valour.

I am thinking of Walt Disney, who has conducted adults and children into a fairyland, stimulating our imagination with the use of the open sesame, which leads us into the kingdom of thought.

You will remember *Crossfire*, RKO's brave adventure into the Jewish problem, followed by 20th-Century Fox's production of *Gentleman's Agreement*. These pictures performed a fine service.

You will remember with gratitude J. Arthur Rank's contribution to the screen with *Hamlet*, *Henry V*, which revealed that the screen possessed the ability to present William Shakespeare for an audience unreached by the Shakespearean stars of the stage.

Who can forget *Red Shoes*, which danced its way across the vision of millions of people, blazing a ballet trail for a renaissance of *The Ballet*!

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CAPITAL STORY

By BILL McLAUGHLIN

Here Comes the Groom resumed its run at the Capitol Theatre after a two-day layoff for the stage performances of Mr. Roberts. Manager Ray Tubman looks for excellent returns with the Bing Crosby-Jane Wyman starrer, but is already clearing the decks for the opening of *The Day the Earth Stood Still*. Ray is presently running a special and large-budgeted newspaper campaign on the 20th Century-Fox novelty film which he hopes will intrigue movie-goers.

Gene Autry, with Champion and Little Champ, and his troupe of Indians (not forgetting Smiley Burnette) have come and gone, leaving thousands of kids and many adults all a-dither. It was a one-day stand at the Auditorium, with matinee and evening performances attracting large crowds of Autry film fans.

Fred Robertson is one theatre operator who believes that "give-aways" is the answer to the prayer for bigger and better business. One of the first to introduce the idea in this area, the Mayfair Theatre owner and operator no sooner gets done with one set of dishes than he starts another. Fred took large newspaper space to offer the public a 64-piece Royal Alma service for eight, and the ladies in search of "something for nothing" turned out in droves to get their soup plates and see the show.

VANCOUVER NEWS

JACK DROY

The outdoor theatres in the three Prairie Provinces of Western Canada are feeling the effect of early winter weather which has lasted for the past two weeks. British Columbia drive-in theatres continue to do top business and are having their most successful season since they started. Some spots will try to keep open the year round it's reported by drive-in owners. Pacific Fogs are the only thing that may upset their winter schedules.

The 1951 census shows that North Vancouver's population has jumped from 8,914 to 15,579 in the past 10 years, but still have only one theatre, the Odeon a 734-seater since the Lonsdale also an Odeon theatre closed down. Two other theatres are planned but material shortages are holding up the houses. The N-V Board of Trade are trying to get some action for at least one more theatre but have had no luck to date.

*The National Museum opened its Autumn series of film shows for children on Saturday morning and the occasion drew large groups of youngsters from the city and suburbs. Featured was *The Mysterious Poacher*, a J. Arthur Rank Organization picture made in the mountains of Austria especially for the younger generation.*

Bitter Rice is smashing all attendance records at the Little Elgin Theatre. Italian-made film is currently on its fourth week and will probably be held over for more of the same by manager Ernie Warren. *Painting the Clouds with Sunshine* also was a hold-over in the main Elgin auditorium.

*Pierre de Bellefeuille, well-known local newspaperman, has been made chief of National Film Board's editorial services. Pierre was parliamentary correspondent for Ottawa's French daily, *Le Droit*, and former president of the capital's Press Club.*

Casey Swedlove is now presenting all-French film programs one night weekly. His Linden Theatre in the East-end caters to a large section of French-speaking patrons.



The Desert Fox, which opened Oct. 12th at the Odeon-Toronto Theatre, is attracting tremendous crowds and smashing records set up by previous money pictures of 20th Century-Fox such as *Three Came Home*, *I'll Get By*, *The Mudlark*, *Halls of Montezuma*.

These results have been accomplished largely due to the striking and compelling ads arranged by Larry Graburn and the outstanding exploitation campaign which was set up by Wannie Tyers. It is very significant, and interesting, to know that these special ads prepared by Larry Graburn have been adapted by the New York Publicity Department of 20th Century-Fox and are being used currently in the New York campaign.

A staggered teaser campaign was started 10 days in advance of the opening date building up to larger ads on the day before opening and the opening day. Exhibitors should note the campaign as used, since such use has been proved to be successful.

Wannie Tyers made arrangements

OUR TIME AND AGE

(Continued from Page 10)

What of Somerset Maugham's *Quartette* and *Trio*, originally read by the classes, but, through the medium of the screen, became a popular dish for the masses, which they consumed with a lusty appetite. What of *Samson and Delilah*, of *David and Bathsheba*, which must have prompted thousands to again read the Bible.

What of the operatic films, with their English narration and titles? The screen is blazing a trail to bring opera to the masses, and if you do not comprehend the significance of this accomplishment, may I state, that it is better that the people of the world die, than that which has been bequeathed to them by the masters in all ages, and from all nations, throughout the centuries of time shall perish, for in such a destruction who will desire to live, and what will we deliver unto the next generation from our time and age?

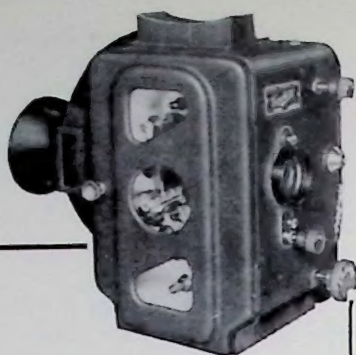
We, who have conceived weapons for the greatest wholesale destruction of the property and life of human beings, implements of death invented in our time and age, appear to be destined to cradle for preservation Arts and Letters, science, human rights, and the largest cradle for such preservation is the screen, which reaches across the world, to offer what it holds to billions of peoples, in our time and age.

with the Central Command of the Canadian Militia whereby various units paraded to the Odeon-Toronto Theatre—a complement of each regiment accompanied by its band attending the theatre every evening for the first two weeks of the engagement. In addition to the daily appeal of the parade, the individual members, officers and men, are spreading that most valuable 'word-of-mouth' appraisal of the picture—and the results are evident. The following regiments are taking part in this novel and spectacular set-up—one night has been allotted to each regiment.

The Queen's Own Rifles of Canada, the Governor General's Horse Guards, the Royal Regiment of Canada, the Queen's York Rangers, Toronto Scottish Regiment, 2nd Division Signals Regiment, the 2nd Armoured Division R.C.A.S.C., 69th Observation Regiment, 32nd Field Regiment, R.C.A., 8th Signal Regiment, No. 2 Canadian Provost Company, No. 2 Canadian Intelligence Corps.

Authentic military photographs, taken on the battlefields where the story of *The Desert Fox* is based, were used as most effective lobby displays.

The book tie-up is extremely important. *The Desert Fox*—the story of Rommel—is right now at the crest of its popularity and is No. 1 on the list of best-selling biographies. As a tie-up contact your local book shops.



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TRADE *headlines*



Nov. 1 Camp Shows will start their rounds from Arctic to South Pacific with 500 entertainers in 82 units the first year. 655 weeks of playing time on the Camp show-circuit.

Broadway's Best, CBS-TV series of 26 shows to present full hour shows of opera, ballet and drama alternate Sundays from 1.30 to 2.30 over the full net-work, costing over \$250,000 for talent and production.

Sec'y of U.S. Treasury, John Snyder joined top U.S. film executives in signing new Anglo-U.S. film agreement last Wed. in Washington. Sir Frank Lee, Permanent Sec'y of the Board of Trade was the British representative.

Edward Kingley and his partner Arthur Mayer have imported eight new foreign films for U.S. idistribution.

Proposed merger of Universal Films and Decca Records will find Nate Blumberg Board Chairman and Mitlon R. Rackmil president of the company.

MGM's premiere of Quo Vadis at Capitol and Astor theatres, N.Y., Nov. 8. Dore Schary MGM Vice-Pres. in charge of production and Howard Strickling arrived from the Coast Oct. 23.

Gary Cooper, Van Johnson, Jane Powell and Jane Russell head Hollywood Contingent at Royal Command Film Show London, Nov. 5.

Thirty theatres in the U.S. with seating capacity of 100,000 equipped for Big-Screen TV.

March of Time to offer Reissues to theatres—Guild Newsreel Theatres, N.Y., buy complete library of 80 documentaries.

Skouras key Jamaica Theatre, Jamaica, Long Island, has \$1.00 admission for entire family Friday night.

MGM's Across the Wide Missouri in sixteen Loew situation outgrosses Caruso, Kim, Father's Little Dividend in the U.S.

Judy Garland gives RKO Palace Theatre advance sell-out for seven days.

Paramount — A Place in the Sun grosses \$500,000 at N.Y. Capitol in seven weeks run.